

G. F. Händel's Werke.

Für die Deutsche Händelgesellschaft

herausgegeben von

Friedrich Chrysander.

Lieferung XLVI^B.

Musikalische Scenen zu dem englischen Schauspiel
Alceste.

Leipzig,

Stich und Druck der Gesellschaft.

1887.

Ernst Friedrich Händels Werke.

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Musikalische Herren

zu dem englischen Drama

Arreste

von

Georg Friedrich Händel.

VORWORT.

Die Komposition der folgenden Stücke wurde am 27. December 1749 begonnen und schon am 8. Januar 1750 beendet. Die Musik sollte einem Schauspiel dienen, welches Tobias Smollett geschrieben hatte und Director Rich in seinem Coventgarden-Theater aufführen wollte. Obwohl selbst die Decorationen bereits von dem berühmten Servandoni hergestellt waren, unterblieb dennoch die Vorstellung. Unter den Gründen, welche solches veranlassten, wird auch hauptsächlich der gewesen sein, dass sich die Musik für ein derartiges Drama als zu gross, zu kunstvoll selbständig heraus hob und dabei zu selten und mehr nur als Beiwerk aufrat, um das Werk in ein wirklich musikalisches oder in eine Oper zu verwandeln. Zur Ausführung der Gesänge waren die besten damaligen englischen Sänger — Miss Young, Mrs Faulkner, Mrs Arne, Mr. Lowe und Mr. Waltz — bestimmt.

Unmittelbar nach der Komposition schrieb Schmidt das für die Aufführung bestimmte Handexemplar. Aber schon bald darauf muss die Nichtaufführung dieser „Alceste“ beschlossen sein, denn Händel verarbeitete einen grossen Theil der Musik in die als Band 18 von uns publicirte „Wahl des Herakles“, welche in der Zeit vom 28. Juni bis zum 5. Juli 1750 komponiert wurde.

Dass die Aufführung der Alceste nicht zu Stande kam, muss namentlich auch deshalb bedauert werden, weil dadurch Smollett's Drama ungedruckt blieb und zuletzt verloren ging. Die Bestimmung und Stellung der einzelnen Musikstücke lässt sich daher nicht weiter angeben, als bei Händel und Schmidt geschehen ist. Diese Notizen sind freilich sehr dürftig, da sie nicht einmal die Vertheilung der Musik auf die verschiedenen Akte erkennen lassen. Aber wenigstens die Hauptsache, nämlich die Musik in richtiger Folge von der Ouvertüre bis zum Schlusschore, also das musikalische Werk von Anfang bis zu Ende, ist uns erhalten.

Von den verschiedenen Versionen der beiden Arien der Kalliope finden sich im Handexemplare nur die mit B bezeichneten S. 35 und 61. Diese waren also für die Aufführung bestimmt. In dem Preischor auf Herakles schreiben Händel und Schmidt „Friends, Furies, Gods“ etc.; auch in Arnold's Ausgabe steht „Friends“. Offenbar soll es „Fiends“ heissen, welches ich daher S. 70—71 überall gesetzt habe.

Für Alceste schrieb Händel noch den Sirenengesang „Thetis bids me hither fly“ (bei der Abschrift setzte Schmidt „rise“ statt „fly“); weil dieser aber nicht in das Handexemplar aufgenommen wurde, habe ich ihn im Appendix S. 84—86 mitgetheilt. Ausserdem bietet der Appendix S. 86—87 noch einen nicht beendeten Versuch, die Musik der Arie „Edler Morpheus“ (S. 30 ff.) zu einem andern Text zu verwenden.

Dieses in mehrfacher Hinsicht bedeutsame Werk werde ich im nächsten Jahrgange der „Vierteljahrsschrift für Musikwissenschaft“ eingehender besprechen.

Bergedorf bei Hamburg, November 11. 1887.

PREFACE.

The composition of the following pieces was commenced Dec. 27. 1749 and completed on the 8th of January 1750. The music was to be used for a play written by TOBIAS SMOLLETT, which was to be produced at Covent Garden by Rich, the director of the theatre. But although even the decorations were already prepared by the celebrated Servandoni, yet the performance never took place. Among the reasons for this result the principal must probably have been that the music was found too grand and elaborated too independently for a drama of that character, and at the same time came in too rarely and too like an accessory to transform the work into a real musical drama or opera. The best English singers of the time, Miss Young, Mrs Faulkner, Mrs Arne, Mr. Lowe and Mr. Waltz, were named for the performance.

Immediately after the composition Smith wrote out the conducting score intended for use at the performance. But very soon after this it must have been decided not to produce this „Alceste“; for Handel worked up a great part of the music of it into the „Choice of Hercules“ (published as vol. 18 of this edition), which was composed in the period from June 28 till July 5. 1750.

One reason for regretting that the production of Alceste never took place is that Smollett's drama was suppressed and ultimately lost. The purpose and position of the several pieces of music can consequently not be determined any further than is done in Handel's and Smith's manuscripts. These notes are indeed very slight, as they do not even enable us to ascertain the distribution of the music among the various acts. But the chief thing—the music in its proper order from the overture to the final chorus—this at least is preserved.

Of the various versions of the two airs of Calliope the conducting score contains only those marked as B on pp. 35 and 61. These, therefore, were intended to be used at the performance. In the chorus of praise to Hercules Handel and Smith write „Friends, Furies, Gods“ etc.; and Arnold's edition prints „Friends“. But it ought manifestly to be „Fiends“; I have therefore made this correction everywhere in pp. 70—71.

For Alceste Handel also wrote the Syrens' song „Thetis bids me hither fly“ (Smith put in „rise“ instead of „fly“); but as this was not admitted into the conducting score, I have given it in the Appendix, pp. 84—86. The Appendix also contains (pp. 86—87) an unfinished attempt to employ the music of the air „Gentle Morpheus“ (pp. 30 sqq) tho other words.

I shall speak more in detail of this work, which is important in many respects, in the next annual volume of the „Vierteljahrsschrift für Musikwissenschaft“.

FR. CHRYSANDER.

ALCESTE.

OUVERTURE

Seite

1

ACT I.

GRAND ENTRÉE

5

RECITATIVO (Tenore.)

7

Ye happy people, with loud accents speak
Your grateful joy in Hymenean verse;
Admetus and Alceste claim the song.

*Ihr frohen Völker, stimmt jubelnd an
den freud'gen Sang nach alter Griechchen Art:
Admetus und Alceste preist im Liede.*

SOLI & CHORUS.

7

Triumph Hymen in the pair;
thus united, thus delighted,
brave the one, the other fair.

*Jauchzt dem Paare froh und laut!
handumschlungen, lustdurchdrungen,
kühn der Mann, und schön die Braut.*

SOLO & CHORUS.

14

Still caressing, and caress'd,
ever blessing, ever blest,
live the royal happy pair.
This is, valour, thy reward,
this, O beauty, the regard
kind Heaven pays the virtuous fair.

*Lieb' um Liebe, Herz um Herz,
sorgenlos in Lust und Scherz
lebt beglückt das hohe Paar.
Dies, o Ehre, ist dein Lohn,
dies, o Schönheit, deine Kron',
die dir reicht die Gottheit dar.*

ARIA. (Tenore.)

20

Ye swift minutes as ye fly,
crown them with harmonious joy!
Let soft quiet, peace and love
still each happier hour improve.
While as day each day succeeds,
lovely and heroic deeds
in fair virtue's path alone
add a lustre to the throne.
Ye swift minutes as ye fly,
crown them with harmonious joy!

*Flüchtige Stunden, die ihr eilt,
weilet wo die Liebe weilt!
Sanfte Ruhe, Fried' und Lust
fülle ganz nun ihre Brust.
Denn an jedem Tag und Ort
weiht sein Leben nun hinfort
dieses Paar der Tugend ganz
und erhöht des Thrones Glanz.
Flüchtige Stunden, die ihr eilt,
weilet wo die Liebe weilt!*

CHORUS.

26

O bless, ye powers above,
the bridegroom and the bride,
whose willing hands
hath Hymen tied
in love's eternal bands.
Ye little gods of Love,
with roses strew the ground,
and all around
in sportive play
proclaim the happy day.

*O segne, hohe Macht,
das froh vereinte Paar,
das seine Herzen hat gebracht
mit Freuden Hymen dar!
Ihr Liebesgötter all,
mit Rosen streut den Grund,
und feiert laut
mit Hand und Mund
den Tag im Jubelschall.*

CALLIOPE'S Song.

Admetus sleeping.

*Gesang der Kalliope.**Admetus schläft.*

ARIA A. (Soprano.)

30

Gentle Morpheus, son of night,
hither speed thy airy flight!
and his weary senses steep
in the balmy dew of sleep.
That, like Phoebus, blithe and gay,
he may rise
with surprize,
and retake the cheerful day.
Gentle Morpheus: Da Capo.

*Edler Morpheus, komm heraus,
breite deinen Fittich aus!
Diesem Müden, sanft und sacht,
sei ein Ruhebett gemacht.
Dass wenn nun Aurora's Strahl
grüsst die Länder allzumal,
er, wie Phöbus, an dem Tag
sich auf's neue freuen mag.
Edler Morpheus: Da Capo.*

ARIA B. (Soprano.)

35

Gentle Morpheus, son of night,
hither speed thy airy flight!
and his weary senses steep
in the balmy dew of sleep.
That when bright Aurora's beams
glad the world with golden streams,
he, like Phoebus, blithe and gay,
may retaste the healthful day.
Gentle Morpheus: Da Capo.

*Edler Morpheus, komm heraus,
breite deinen Fittich aus!
Diesem Müden, sanft und sacht,
sei ein Ruhebett gemacht.
Dass wenn nun Aurora's Strahl
grüsst die Länder allzumal,
er, wie Phöbus, an dem Tag
sich auf's neue freuen mag.
Edler Morpheus: Da Capo.*

ACT IV.

SCENE, THE RIVER STYX.

Scene: der Styx.

Seite

CHARON. ARIA. (Basso.) 40

CHARON. Ye fleeting shades, I come
to fix your final doom!
Step in both bad and good,
and tilt it o'er the flood;
to Pluto's dreary shore
I'll waft you safely o'er
with this my ebon pole
though high the waters roll.
The monarch and the slave
alike admission have,
nor can I brook delay;
haste, haste, ye shades, away!
Ye fleeting shades: Da Capo.

*Charon. Ihr flücht'gen Schatten dort,
ich führe euch nun fort;
kommt alle, bö's und gut,
ich bring' euch durch die Flut;
in Pluto's dunkles Reich
fahr' ich euch nun sogleich;
mein schwarzer Stab ist erprobt,
wenn auch das Wasser tobt.
Der König und der Knecht,
sie finden gleiches Recht;
auch gilt kein Zaudern hier,
drum eilt und folget mir!
Ihr flücht'gen Schatten: Da Capo.*

CHORUS IN PLUTO'S PALACE 46

Chor in Pluto's Palast.

Thrice happy who in life excel,
hence doom'd in Pluto's courts to dwell,
where ye immortal mortals reign,
now free from sorrow, free from pain.

*O glücklich wer, im Leben gross,
in Pluto's Reich erwirbt sein Loos,
wo er die Schatten herrschend lenkt
und nicht an Erdenleiden denkt.*

TO ALCESTE. ARIA. (Tenore.) 50

An Alceste.

Enjoy the sweet Elysian grove,
seat of pleasure, seat of love;
pleasure that can never cloy,
love the source of endless joy.
Thus, thou unpolluted shade,
be thy royal virtues paid.
Enjoy: Da Capo.

*Tritt freudig in Elysium's Hain,
Sitz der Lust und Liebe, ein —
Liebe die sich stets erneut,
Lust die stets dich neu erfreut!
Dies, o Kind vom Königsthron,
sei nun deiner Tugend Lohn.
Tritt freudig: Da Capo.*

CHORUS: "Thrice happy" da Capo.

CALLIOPE SINGS TO ADMETUS.

Gesang der Kalliope an Admetus.

ARIA A. (Soprano.) 56

Come Fancy, empress of the brain,
and bring the choicest of thy train
to sooth the widow'd monarch's pain!
Let fair Alceste still display
her charms, as on the bridal day.
Come Fancy: Da Capo.

*O Phantasie, nur du allein
kannst wiegen ihn in Träume ein
und lindern des Verlassnen Pein.
Dann er der Gattin freu'n sich mag,
wie einst an seinem Hochzeitstag.
O Phantasie: Da Capo.*

ARIA B. (Soprano.) 61

Come Fancy, empress of the brain,
and bring the choicest of thy train
to sooth the widow'd monarch's pain!
Close by his side
in mimic pride
let fair Alceste still display
her charms, as on the bridal day.
Come Fancy: Da Capo.

*Ihr Träume, o nur ihr allein,
vereint in still beglückten Reil'n,
könnt lindern des Verlassnen Pein.
In ihrem Arm,
befreit von Harn,
er dann der Gattin freu'n sich mag,
wie einst an seinem Hochzeitstag.
Ihr Träume: Da Capo.*

IV

Seite

SYMPHONY

before and during the entry of ALCIDES 66
(Während der Symphonie tritt Alcides auf.)

RECITATIVO. (Tenore.) 67

ATTENDANT. He comes, he rises from below,
 with glorious conquest on his brow.

*Begleiter. Er kommt, entsteigt der Unterwelt:
 im Siege strahlt der starke Held.*

CHORUS. 67

All hail, thou mighty son of Jove!
 how great thy pow'r! how great thy love!
 Fiends, Furies, Gods, all yield to thee,
 and Death hath set his captive free.
 All hail, thou mighty son of Jove!
 how great thy pow'r! how great thy love!

*O Glück, o Heil, du mächt'ger Göttersohn!
 o welch ein Freund! wie gross der Lohn!
 Geister, Furien, Götter, alle weichen dir,
 und selbst der Tod lässt seine Beute hier.
 O Glück, o Heil, du mächt'ger Göttersohn!
 o welch ein Freund! wie gross der Lohn!*

SINFONIA. 75

RECITATIVO. (Tenore.) 78

APOLLO. From high Olympus' top, the seat of God,
 descend Apollo and his tuneful choir,
 with all their sportive train, to celebrate
 thy great and gen'rous triumph, son of Jove,
 and hail Admetus with his happy bride.
 Sing ye, ye shepherds, sing, and tread the ground
 in mazy dances, and let shouts of joy
 return in echo from the vaulted sky.

*Apollo. Es steigt vom Olymp, dem Göttersitz,
 herab Apollo mit dem Musenchor
 und all der frohen Schaar, o Herakles,
 zu feiern deinen edlen grossen Sieg,
 und zu begrüßen Admet und seine Braut.
 Singt denn, ihr Hirten, singt und stampft den Grund
 in bunten Tänzen, dass die tolle Lust
 laut widerhalle vom gewölbten Himmel.*

ARIA. (Tenore.) 78

Tune your harps, all ye Nine,
 to the loud-sounding lays,
 while the glad nations join
 in the great victor's praise!
 Sing his praise, sing his pow'r,
 that in this joyful hour
 bless'd our monarch's arms
 with the fair in all her charms.

*Stimm' die Harf, Musenschaar,
 und sing' laut Preisgesang!
 Frohes Volk, bringe dar
 dem Sieger Lob und Dank!
 Heldenmuth, Heldenmacht
 rühmt laut und überall,
 die zurück gebracht
 unserm König sein Gemahl.*

(Segue il Ballo.)

BALLO PRIMO 79

L'ULTIMO BALLO 80

CHORUS. 81

Triumph, thou glorious son of Jove,
 triumph, happy pair, in love!
 Valour's prize, virtue's claim,
 endless love, eternal fame!

*Glücklich, du hehrer Göttersohn!
 glücklich Paar vom Königsthron!
 Tugendpreis! Heldenthum!
 ew'ge Liebe, ew'ger Ruhm!*

Finis.

APPENDIX.

I. SYREN. Aria. Thetis bids me hither fly. 84
 with this treasure of the main,
 emblem of the circling joy
 that shall crown thy blissful reign.

II. [?] Aria. The leavy honours of the field 86
 before the boist'rous driving wind
 in giddy dissipation

OUVERTURE.

Violino I.
Oboe I. II.

Violino II.

Viola.

Bassi.

Maestoso.

Pianoforte.

6 7

2. *Allegro.*

2. *Allegro, a tempo giusto.*

The musical score is written for piano and consists of two systems. The first system is marked '2. Allegro.' and the second '2. Allegro, a tempo giusto.' The notation includes treble and bass clefs, key signatures, and various musical symbols like trills and slurs. The piece is in 2/4 time and features a variety of rhythmic patterns and melodic lines.

The first system of musical notation consists of two staves. The upper staff is a grand staff with a treble and an alto clef, containing four measures of music. The lower staff is a grand staff with a treble and a bass clef, also containing four measures. The music is in 2/4 time and features a key signature of one flat (B-flat). The notation includes various note values, rests, and accidentals.

The second system of musical notation consists of two staves. The upper staff is a grand staff with a treble and an alto clef, containing four measures of music. The lower staff is a grand staff with a treble and a bass clef, also containing four measures. The music continues in 2/4 time with a key signature of one flat. The notation includes various note values, rests, and accidentals.

The third system of musical notation consists of two staves. The upper staff is a grand staff with a treble and an alto clef, containing four measures of music. The lower staff is a grand staff with a treble and a bass clef, also containing four measures. The music continues in 2/4 time with a key signature of one flat. The notation includes various note values, rests, and accidentals.

The fourth system of musical notation consists of two staves. The upper staff is a grand staff with a treble and an alto clef, containing four measures of music. The lower staff is a grand staff with a treble and a bass clef, also containing four measures. The music continues in 2/4 time with a key signature of one flat. The notation includes various note values, rests, and accidentals.

1. *Lentement.*

Allegro. 2.

A tempo ordinario.

(Violino I.
Oboe I. II.)

(Violino II.)

(Viola.)

(Bassi.)

Pianoforte.

1. 2.

ACT I.

GRAND ENTRÉE.

Tromba.

Violino I.
Oboe I. II.

Violino II.

Viola.

Tutti Bassi.

Maestoso.

Pianoforte.

First system of musical notation, measures 1-6. The system consists of five staves. The top four staves are for woodwinds and strings, and the bottom staff is for the piano. The key signature is one sharp (F#) and the time signature is common time (C). The notation includes various musical symbols such as notes, rests, trills, and slurs. A label "e Bassons." is placed above the third staff in measure 5, with a line pointing to the bassoon part.

Second system of musical notation, measures 7-12. The system consists of five staves. The top four staves are for woodwinds and strings, and the bottom staff is for the piano. The key signature is one sharp (F#) and the time signature is common time (C). The notation includes various musical symbols such as notes, rests, trills, and slurs. A label "e Bassons." is placed above the third staff in measure 9, with a line pointing to the bassoon part. A label "Bassons col Basso." is placed below the third staff in measure 7, with a line pointing to the bassoon part.

Third system of musical notation, measures 13-18. The system consists of five staves. The top four staves are for woodwinds and strings, and the bottom staff is for the piano. The key signature is one sharp (F#) and the time signature is common time (C). The notation includes various musical symbols such as notes, rests, trills, and slurs. A label "e Bassons." is placed above the third staff in measure 14, with a line pointing to the bassoon part. A label "col Basso." is placed below the third staff in measure 13, with a line pointing to the bassoon part. The system concludes with two first endings, labeled "1." and "2.", in measures 17 and 18.

Accomp.

(Violino I.)

(Violino II.)

(Viola.)

(TENORE.) *Mr. Lowe.*

Ye hap-py peo-ple, with loud ac-cents speak your grateful
 Ihr fro-her Völ-ker, stimmet jubelnd an den freud'gen

(Bassi.)

Pianoforte.

joy in Hy-me-ne-an verse: Ad-me-tas and Al-ce-ste claim the song.
 Sang nach al-ter Griechen Art: Ad-me-tus und Al-ce-ste preist im Liede!

4+ 6

SOLI & CHORUS.

Andante allegro.

(CANTO.)

(ALTO.) *Miss Young.*

(TENORE.) *Mr. Lowe.*

Tri-umph Hymen in the pair; thus u ni-ted,
 Jauchzt dem Paa-re froh und laut! hand um schlun-gen,

(BASSO.)

(Bassi.) *SOLI.*

Pianoforte.

thus de - light - ed, brave the one, the oth - er fair, the oth - er fair,
 lust_durch drun - gen, kühn der Mann,und schön die Braut, und schön die Braut,

thus de - light - ed, brave the one, the oth - er fair, brave as one, brave the
 lust_durch drun - gen, kühn der Mann,und schön die Braut, kühn der Mann, kühn der

Tromba I. II.

Oboe I. II.

Violino I. II.

Viola.

CHORUS.

Tri - umph Hy - men in the pair, tri - umph Hy - men in the pair;

the oth - er fair. Jauchzt dem Paa - re froh und laut, jauchzt dem Paa - re froh und laut!

und schön die Braut.

one - Tri - umph Hy - men in the pair, tri - umph Hy - men in the pair;

Mann - Jauchzt dem Paa - re froh und laut, jauchzt dem Paa - re froh und laut!

CHORUS.

thus u - ni - ted, thus de - lighted, brave the one, the oth - er fair.

hand - um - schlu - gen, lust - durch - drun - gen, kühn der Mann, und schön die Braut,

thus u - ni - ted, thus de - light - ed, brave the one, the oth - er fair, brave the kühn der

hand - um - schlungen, lust - durch - drungen, kühn der Mann, und schön die Braut, brave the kühn der one, Mann,

the oth - er fair, — the oth - er fair, — brave the kühn der

schön die Braut, — schön die Braut, — kühn der

brave the one, Mann, brave the one, Mann, brave the kühn der

one, Mann, brave, kühn, brave the one, Mann, brave the kühn der

brave, kühn, brave, kühn, brave the one, Mann, brave the kühn der

one, the oth-er fair. Tri-umph Hy-men in the pair; thus u-
Mann, und schön die Braut. Jauchzt dem Paa-re froh und laut! hand-am.

one, the oth-er fair.
Mann, und schön die Braut.

one, the oth-er fair.
Mann, und schön die Braut.

one, the oth-er fair.
Mann, und schön die Braut.

SOLO.

ni-ted, thus de-light-ed, brave the one, the oth-er fair. Tri-umph Hy-men in the pair;
-schlungen, lust durch-drun-gen, kühn der Mann, und schön die Braut. Jauchzt dem Paa-re froh und laut!

ni-ted, thus de-light-ed, brave the one, the oth-er fair. Tri-umph Hy-men in the pair;
-schlungen, lust durch-drun-gen, kühn der Mann, und schön die Braut. Jauchzt dem Paa-re froh und laut!

CHORUS.

Miss Faulkner.

thus u - ni - ted, thus de - light - ed, brave the one, the oth - er fair,
 hand - um - schlungen, lust - durch - drun - gen, kühn der Mann, und schön die Braut,

Miss Young.

thus u - ni - ted, thus de - light - ed, brave the one, the oth - er fair,
 hand - um - schlungen, lust - durch - drun - gen, kühn der Mann, und schön die Braut,

CHORUS.

brave the one, brave,
 kühn der Mann, kühn,

SOLI.

CHORUS.

brave the one, brave,
 kühn der Mann, kühn,

one, Mann, brave the kühn der one, Mann, the oth - er fair, — the oth - er fair,
 und schön die Braut, — und schön die Braut,

one, kühn, brave the kühn der one, Mann, the oth - er fair, — the oth - er fair,
 und schön die Braut, — und schön die Braut,

one, kühn, brave the kühn der one, Mann, the oth - er fair, — the oth - er fair,
 und schön die Braut, — und schön die Braut,

13

Miss Faulkner. CHORUS.
 the oth-er fair, thus u-ni-ted, thus de-light-ed, brave the one, the oth-er fair,
 Miss Young.
 undschöndie Braut, hand-um-schlungen, lust-durchdrungen, kühn der Mann, undschöndie Braut,
 Mr. Lowe.
 the oth-er fair, thus u-ni-ted, thus de-light-ed, brave the one, the oth-er fair,
 undschöndie Braut, hand-um-schlungen, lust-durchdrungen, kühn der Mann, undschöndie Braut, brave the kühn der

Violoncelli soli. CHORUS.

brave the one, the one, thus u-ni-ted, thus de-lighted,
 kühn der Mann, der Mann,
 brave the one, brave the one, hand-um-schlungen, lust-durchdrungen,
 kühn der Mann, kühn der Mann,
 brave the one, brave, kühn, thus u-ni-ted, thus de-light-ed,
 kühn der Mann, kühn der Mann,
 one, Mann, brave, kühn, hand-um-schlungen, lust-durchdrungen,
 one, Mann, kühn der Mann,

thus u - ni - ted, thus de lighted, brave the one, the oth - er fair, brave, brave, brave the
 hand - um - schlungen, lust - durch - drungen, kühn der Mann, und schön die Braut, kühn, kühn, kühn der
 thus u - ni - ted, thus de light - ed, brave the one, the oth - er fair, brave, brave, brave the
 hand - um - schlun - gen, lust - durch - drun - gen, kühn der Mann, und schön die Braut, kühn, kühn, kühn der

one, brave the one, the oth - er fair.
 Mann, kühn der Mann, und schön die Braut.
 one, brave the one, the oth - er fair.
 Mann, kühn der Mann, und schön die Braut.

SOLO & CHORUS.

Allegro.

Violino I.

Violino II.

Viola.

(SOPRANO solo.)

(Bassi.)

Allegro, a tempo giusto.

Pianoforte.

Miss Faulkner.

Still ca - ressing, and ca - ressed, e - ver blessing, e - ver blest, still ca -
 Lieb' um Lie - be, Herz um Herz, sor - gen - los in Lust und Scherz, Lieb' um

- ressing, and ca - ressed, e - ver blessing, e - ver blest, live the roy - al hap - py pair, live the
 Lie - be, Herz um Herz, sor - gen - los in Lust und Scherz lebt he - glückt das ho - he Paar, lebt he -

Oboe I. II.

Violino I. II.

Viola.

roy - al hap - py pair, the roy - al pair.
- glückt das ho - he Paar, das ho - he Paar.

CANTO.

ALTO.

TENORE.

BASSO.

CHORUS.

Still ca - ressing, and ca - ressed, e - ver
Lieb' um Lie - be, Herz um Herz, sor - gen -
Still ca - ressing, and ca - ressed, e - ver
Lieb' um Lie - be, Herz um Herz, sor - gen -

live the hap - py roy - al pair.
lebt be - glückt das ho - he Paar.

blessing e - ver blest,
- los in Lust und Scherz

blessing e - ver blest,
- los in Lust und Scherz

live the roy - al hap - py
lebt be - glückt das ho - he

live the roy - al hap - py
lebt be - glückt das ho - he

live the
lebt be -

live the roy - al hap - py pair.
 lebt be - glückt das ho - he Paar.

pair, the hap - py pair, live the roy - al hap - py pair.
 Paar, das ho - he Paar, lebt be - glückt das ho - he Paar.

pair, the hap - py pair, live the roy - al hap - py pair.
 Paar, das ho - he Paar, lebt be - glückt das ho - he Paar.

roy - al hap - py pair, live the roy - al hap - py pair.
 glückt das ho - he Paar, lebt be - glückt das ho - he Paar.

This is, va - lour, thy re - ward, this, O
 Dies, o Eh - re, ist dein Lohn, dies, o

6

beauty, the re - gard kind Heav'n pays the virtuous fair! this is, va - lour, thy re - ward,
 Schönheit, dei - ne Kron', die dir reicht die Gottheit dar! dies, o Eh - re, ist dein Lohn,

This is, va - lour, thy re -
 Dies, o Eh - re, ist dein

This is, va - lour, thy re -
 Dies, o Eh - re, ist dein

This is, va - lour, thy re -
 Dies, o Eh - re, ist dein

This is, va - lour, thy re -
 Dies, o Eh - re, ist dein

6 6

kind Heav'n pays the vir-tuous fair,
dies, o Schönheit, dei-ne Kron;

this, O beauty,
dies, o Schönheit, the re-dei-ne

-ward,
Lohn,

kind Heav'n pays, kind Heav'n pays the vir-tuous fair,
dei-ne Kron; die dir reicht die Gott-heit dar,

this, O beauty,
dies, o Schönheit,

-ward,
Lohn,

kind Heav'n pays, kind Heav'n pays the vir-tuous fair,
dei-ne Kron; die dir reicht die Gott-heit dar,

this, O beauty,
dies, o Schönheit,

-ward,
Lohn,

kind Heav'n pays, kind Heav'n pays the vir-tuous fair,
die dir reicht die Gott-heit dar,

this, O beauty,
dies, o Schönheit,

-gard Kron;
kind Heav'n pays the vir-tuous fair.
die dir reicht die Gott-heit dar.

Still ca-ressing, and ca-
Lieb'um Lie-be, Herz um

the re-gard Kron;
kind Heav'n pays the vir-tuous fair. Still ca-ressing, and ca-
dei-ne Kron; die dir reicht die Gott-heit dar. Lieb'um Lie-be, Herz um

the re-gard Kron;
kind Heav'n pays, kind Heav'n pays the vir-tuous fair. Still ca-ressing, and ca-
dei-ne Kron; die dir reicht, die dir reicht die Gott-heit dar. Lieb'um Lie-be, Herz um

the re-gard Kron;
kind Heav'n pays the vir-tuous fair. Still ca-ressing, and ca-
dei-ne Kron; die dir reicht die Gott-heit dar. Lieb'um Lie-be, Herz um

the re-gard Kron;
kind Heav'n pays the vir-tuous fair. Still ca-ressing, and ca-
dei-ne Kron; die dir reicht die Gott-heit dar. Lieb'um Lie-be, Herz um

- res's'd, e - ver blessing, e - ver blest, still ca - ressing, and ca - res's'd, still ca -
 Herz, sor - gen - los in Lust und Scherz, Lieb' um Lie - be, Herz um Herz, Lieb' um
 - res's'd, e - ver blessing, e - ver blest, e - ver blessing, e - ver blest,
 Herz, sor - gen - los in Lust und Scherz, Lieb' um Herz um Herz,
 - res's'd, e - ver blessing, e - ver blest, e - ver blessing, e - ver blest,
 Herz, sor - gen - los in Lust und Scherz, Lieb' um Herz um Herz,
 - res's'd, e - ver blessing, e - ver blest, e - ver blessing, e - ver blest,
 Herz, sor - gen - los in Lust und Scherz, Lieb' um Herz um Herz,
 - res's'd, e - ver blessing, e - ver blest, e - ver blessing, e - ver blest,
 Herz, sor - gen - los in Lust und Scherz, Lieb' um Herz um Herz,

- ressing, e - ver blessing, still ca - ressing, e - ver
 Lie - be, Lieb' um Lie - be, Herz um Herz, - ing, e - ver
 lebt be -

blest, live the roy-al hap-py pair, live the roy-al hap-py
glückt, lebt be-glückt das ho-he Paar, lebt be-glückt das ho-he

pair, kind Heav'n pays the vir-tuous
Paar, die dir reicht die Gott-heit

this, O va-lour, thy re-ward, this, O beau-ty, the re-gard
Dies, o Eh-re, ist dein Lohn, dies, o Schö-nheit, dei-ne Kron', kind Heav'n die dir

this, O va-lour, thy re-ward, this, O beau-ty, the re-gard
Dies, o Eh-re, ist dein Lohn, dies, o Schö-nheit, dei-ne Kron', kind Heav'n die dir

this, O va-lour, thy re-ward, this, O beau-ty, the re-gard
Dies, o Eh-re, ist dein Lohn, dies, o Schö-nheit, dei-ne Kron', kind Heav'n die dir

this, O va-lour, thy re-ward, this, O beau-ty, the re-gard
Dies, o Eh-re, ist dein Lohn, dies, o Schö-nheit, dei-ne Kron', kind Heav'n die dir

this, O va-lour, thy re-ward, this, O beau-ty, the re-gard
Dies, o Eh-re, ist dein Lohn, dies, o Schö-nheit, dei-ne Kron', kind Heav'n die dir

fair, kind Heav'n pays the vir - tuous fair.
dar, die dir reicht die Gott - heit dar.

fair, kind Heav'n pays the vir - tuous fair.
dar, die dir reicht die Gott - heit dar.

pays kind Heav'n pays the vir - tuous fair.
reicht, die dir reicht die Gott - heit dar.

pays the vir - tuous fair.
reicht die Gott - heit dar.

kind Heav'n pays the vir - tuous fair.
die dir reicht die Gott - heit dar.

Allegro.

Violini unisoni.

(TENORE.) Mr. Lowe.

(Bassi.)

Allegro moderato.

Pianoforte.

Ye swift min - utes as ye fly,
Flüch - ti - ge Stun - den, die ihr eilt,



First system of the musical score. It features a vocal line with lyrics and a piano accompaniment. The lyrics are: "crown them with har - mo - nious joy! / wei - let wo die Lie - be weilt!". The piano part consists of a flowing sixteenth-note melody in the right hand and a supporting bass line in the left hand.



Second system of the musical score. The lyrics continue: "ye swift — min - utes as ye fly, — as ye / flüch - ti - ge Stun - den, die ihr eilt, die ihr". The piano accompaniment continues with the same melodic pattern.



Third system of the musical score. The lyrics are: "fly, eilt,". The piano part features a more active right hand with sixteenth-note runs. The vocal line has a rest in this system.



Fourth system of the musical score. The lyrics are: "crown them with har - mo - nious joy! / wei - let wo die Lie - be weilt!". The piano part includes dynamic markings: *f* (forte) in the right hand and *mf* (mezzo-forte) in the left hand. The system concludes with a trill in the right hand.

Let soft qui - et, peace and love, peace and love, let qui - et and
Sanf - te Ru - he, Fried' und Lust, sanf - te Ru - he, Frie - de und

love Lust still each hap - pier hour im - prove. Ye swift
fül - le ganz nun ih - re Brust. Fluch - ti - ge

min - utes as ye fly, as ye fly,
Stun - den, die ihr eilt, die ihr eilt,

crown them — with har — mo — nious joy! Let soft qui — et, peace and
 wei — let — no die Lie — be weilt! Sanfte Ru — he, Fried' und

love Lust still each hap — pier hour im — prove.
 ful — le ganz nun ih — re Brust,

still each hap — pier hour im — prove.
 ful — le ganz nun ih — re Brust.

While as — day each day su — ceeds, love — ly and he —
 Denn an — je — dem Tag und — Ort weicht sein Le — ben

- ro — ic deeds in fair vir — tue's path — a — lone add a lus — tre to the throne,
 nun hin — fort die — ses Paar der Tu — gend ganz und er — höht des Thro — nes Glanz,

love — ly and he — ro — ic deeds in fair vir — tue's path a —
 weicht — sein Le — ben nun hin — fort die — ses Paar der Tu — gend

- lone ganz add a lus — tre to the throne, add a lus — tre to the throne.
 ganz und er — höht des Thrones Glanz, und er — höht des Thro — nes Glanz.

Ye swift
Flüch.ti-ge

min-utes as ye fly, crown them with har-mo-nious joy, ye swift min-utes
Stun-den, die ihr eilt, wei-let wo die Lie-be weilt, flücht'ge Stun-den,

as ye fly, die ihr eilt, as ye fly, die ihr eilt,

as ye fly, die ihr eilt, as ye fly, die ihr eilt,

First system of the musical score. It includes a vocal line with lyrics and a piano accompaniment. The lyrics are: "crown them with har - mo - nious joy! wei - let uns die Lie - be weilt!". The piano part includes a "ritard." marking. The system consists of four staves: two for the vocal line and two for the piano accompaniment.

crown them with har - mo - nious joy!
wei - let uns die Lie - be weilt!

ritard.

CHORUS.

Second system of the musical score, labeled "CHORUS.". It includes staves for Tromba I. II., Oboe I. II., Violino I. II., Viola, CANTO, ALTO, TENORE, BASSO, (Tutti Bassi.), and Pianoforte. The tempo is marked "Largo.". The system consists of ten staves.

Tromba I. II.

Oboe I. II.

Violino I. II.

Viola.

CANTO.

ALTO.

TENORE.

BASSO.

(Tutti Bassi.)

Pianoforte.

Largo.

unis.

bleſs, ye powers a - bove, the bride-groom and the bride, whose will - ing hands hath

ſeg - ne, ho - he Macht, das froh ver - ein - te Paar, das ſei - ne Her - zen

bleſs, ye powers a - bove, the bride-groom and the bride, whose will - ing hands hath

ſeg - ne, ho - he Macht, das froh ver - ein - te Paar, das ſei - ne Her - zen

Hy - men tied in love's e - ter - nal bands, in love's e - ter - nal bands. O

hat ge-brucht mit Freu - den Hy - men dar, mit Freu - den Hy - - - men dar! O

Hy - men tied in love's e - ter - nal bands, in love's e - ter - nal bands. O

hat ge-brucht mit Freu - den Hy - men dar, mit Freu - den Hy - - - men dar! O

rit.

bless, ye pow'rs a - bove, the bridegroom and the bride, whose will - ing hands hath Hy - mentied, bath
 seg - ne, ho - he Macht, das froh ver - ein - te Paar, das sei - ne Her - zen, sei - ne Her - zen

bless, ye pow'rs a - bove, the bridegroom and the bride, whose will - ing hands hath Hy -
 Macht, o seg - ne nun das froh ver - ein - te Paar, das sei - ne Her - zen hat

bless, ye pow'rs a - bove, the bridegroom and the bride, whose will - ing hands hath
 Macht, o seg - ne nun das froh ver - ein - te Paar, das hat ge - bracht mit

bless, ye pow'rs a - bove, the bridegroom and the bride, whose will - ing hands hath
 Macht, o seg - ne nun das froh ver - ein - te Paar, das hat ge - bracht mit

Hy - men tied in love's e - ter - nal bands, Ye lit - tle gods of Love, with
 hat ge - bracht mit Freu - den Hy - men dar! Ihr Lie - bes - göt - ter all, mit

- men tied in love's e - ter - nal bands, Ye lit - tle, lit - tle gods of Love, mit
 ge - bracht mit Freu - den Hy - men dar! Ihr Lie - bes, Lie - bes göt - ter all, mit

Hy - men tied in love's e - ter - nal bands, Ye gods, ye gods of Love, with
 Freu - den sei - ne Her - zen Hy - men dar! Ihr Lies - bes göt - ter all, with

Hy - men tied in love's e - ter - nal bands, Ye lit - tle gods of Love, mit
 Freu - den sei - ne Her - zen Hy - men dar! Ihr Lie - bes göt - ter all, mit

ro - ses strew the ground, and all a - round in spor - tive play pro - claim the hap - py day, and
 Ro - sen streut den Grund, und fei - ert laut mit Hand und Mund den Tag in Ju - bel - schall, und
 ro - ses strew the ground, and all a - round in spor - tive play pro - claim the hap - py day, and
 Ro - sen streut den Grund, und fei - ert laut mit Hand und Mund den Tag im Ju - bel schall, und

6³ 6⁵

all a - round pro - claim the hap - py, hap - py day. O day.
 fei - ert, fei - ert laut den Tag im Ju - bel schall. O schall.
 all a - round pro - claim the hap - py, hap - py day. O day.
 fei - ert, fei - ert laut den Tag im Ju - bel schall. O schall.

1. 2.

1. 2. mp

Piano introduction for Calliope's Song, measures 1-16. The music is in 2/4 time, key of D major. It features a flowing melody in the right hand and a supporting bass line in the left hand, with chords in the middle register.

CALLIOPE'S Song. *Gesang der KALLIOPE.*
Admetus sleeping. *Admet schlüft.*

A. (v. pag. 35.)

Andante.

Traversa.

Violino I.

Violino II.

CALLIOPE.
(Soprano.)

(Bassi.)

Pianoforte.

Musical score for Calliope's Song, measures 17-32. The score includes parts for Traversa, Violino I, Violino II, CALLIOPE (Soprano and Basses), and Pianoforte. The tempo is marked *Andante*. The key signature is D major. The score includes various musical notations such as trills (*tr*), *mezzo piano*, and *Viol. solo.*

Musical score for Calliope's Song, measures 33-48. The score continues with the same instruments and vocal parts. It includes the instruction *Tutti ma piano.* and features more complex musical notation including trills and dynamic markings like *p* and *mp*.

Mrs. Arne.

Gen - tle Mor - pheus, son of night, hi - ther speed thy
 Ed - ler Mor - pheus, komm her - aus, brei - te dei - nen

ai - ry flight! and his wea - ry sen - ses steep in the bal - my dew of sleep,
 Fit - tich aus! die - sem Mü - den, sanft und sucht, sei - ein Ru - he bett ge - macht,

Viol. solo.

in the bal - my dew of sleep,
 sei ein Ru - he bett ge - macht.

Tutti.

Gen - le Mor - pheus,
Ed - ler Mor - pheus,

son of night, hi - ther speed thy ai -
komme her - aus, brei - te dei - nen Fit -

- ry flight! and his wea - ry sen - ses steep, and his wea - ry sen - ses steep
- tich aus! die - sem Mü - den, sanft - und sacht, die - sem Mü - den, sanft - und sacht,

in the bal - my dew of sleep, and his wea - ry sen - ses steep
 sei ein Ru - he - bett ge - macht, die - sem Mü - den, sanft und sacht,

Adagio.
 in the bal - my dew of sleep, in the bal - my dew of sleep.
 sei ein Ru - he - bett ge - macht, sei ein Ru - he - bett ge - macht.

ritard.

Viol. solo.

Fine.

That, like Phoe - bus, blithe and gay, he may rise with sur - prize, and re - take
 Dass wenn nun Au - ro - ra's Strahl grüsst die Län - der all - zu - mal, and grüsst die Län -

the cheer - ful day,
 der all - zu - mal,

that, like Phoebus, blithe and gay, he may rise with sur - prize,
 er, wie Phö - bus, an dem Tag, er, wie Phö - bus, an dem Tag

Adagio.

and re-take the cheer-ful day.
sich auf's neu-e freu-en mag.

Viol. solo.

Dal Segno.

B. (v. pag. 30.)

Largo, e mezzo piano.

Largo, ma non adagio.

mp dolce.

Violino I.

Violino II.

Viola.

(SOPRANO.)

Bassi.

Pianoforte.

First system of musical notation, featuring a vocal line and piano accompaniment. The piano part includes a prominent triplet in the right hand.

Second system of musical notation, including the vocal entry of Mrs. Arne. The lyrics are in English and German.

Mrs. Arne.
 Gen - - - - - le Morpheus, son of night, hi - ther - speed thy ai - ry
 Ed - - - - - ler Morpheus, komm her - aus, brei - te - - - - - dei - nen Fit - - - - - tich

Third system of musical notation, continuing the vocal and piano parts. The lyrics continue in English and German.

flight, thy ai - - ry flight! and his wea - ry sen - ses steep in the bal - my dew of sleep, in the
 aus, den Fit - - tich aus! die - sem Mü - den, sanft und sacht, sei ein Ru - he - bett ge - macht, sei ein

bal - my dew, in the bal - my dew of sleep.
 Ru - he - bett, sei ein Ru - he - bett ge - macht.

Gen - tle Mor - pheus, son of night, hi - ther speed thy ai - ry
 Ed - ler Mor - pheus, komm her, aus, brei - te dei - nen Fit - tich

flight! and his wea - ry sen - ses steep in the bal -
 aus! die - sem Mü - den, sanft und sacht, sei ein Ru -

my dew of sleep, and his wea - ry sen - ses
he - bett ge - macht, sei ein Ru - he - bett ge -

Adagio.
sleep in the bal - my dew, in the bal - my dew — of sleep.
- macht, sei ein Bett ge - macht, sei ein Ru - he - bett — ge - macht.

ritard. *mf*

Fine.

Andante.

That when bright Au - ro - ra's beams glad the world with gol - den streams, glad the world with gol - den streams,
 Dass wenn nun Au - ro - ra's Strahl grüsst die Län - der all - zu - mal, grüsst die Län - der all - zu - mal,

6

Andante.

he, like Phœ - bus, blithe and gay, blithe and gay, may re - taste the health - ful day, he, like Phœ - bus,
 er, wie Phö - bus, an dem Tag, an dem Tag sich auf's neu - e freu - en mag, er, wie Phö - bus,

blithe and gay, blithe and gay, may re - taste the health - ful day, may re - taste the health - ful day.
 an dem Tag, an dem Tag sich auf's neu - e freu - en mag, sich auf's neu - e freu - en mag.

ritard.

4 6 6 4 7

Largo.

Dal Segno.

ACT IV.

SCENE, the river Styx.

Scene: der Styx.

CHARON.

Andante.

Violino I.

Violino II.

Viola.

CHARON.

Bassi.

Andante.

Pianoforte.

Ye fleet'ing shades, I come to fix your fi - nal doom! Step in both bad and good, — and
 Ihr flücht'gen Schatten dort, ich fäh - re euch nun fort; kommt al - le, bö's und gut, — ich

tilt it o'er the flood; to Plu - to's drea - ry shore — I'll waft you safe - ly o'er with
 bring' euch durch die Flut; in Plu - to's dunk - les Reich — fahr' ich euch nun so - gleich; mein

this my e - bon pole though high the wa - ters roll, though high the wa - ters roll.
schwarzer Stab ist er - probt, wenn auch das Was - ser tobt, wenn auch das Wasser tobt.

— Ye fleet - ing shades, I come to fix your fi - nal doom! Step in both bad and good, — and
Ihr flücht'gen Schat - ten dort, ich füh - re euch nun fort; kommt al - le, bös' und gut, — ich

tilt it o'er the flood; to Plu - to's drear - y shore I'll waft you safe - ly o'er with this my e - bon pole, with
bring' euch durch die Flut; in Plu - to's dunk - les Reich fahr' ich euch nun so - gleich; mein schwarzer Stab ist er - probt, mein

this my e-bou pole — though high the wa-ters roll, though high the wa-ters
 schwarzer Stab ist er-probt, — wenn auch das Was-ser tobt, wenn auch das Was-ser

roll.
tobt.

Fine.

The monarch and the slave a - like ad - mis - sion have, the monarch and the slave a - like ad - mis - sion have, nor
 Der Kö - nig und der Knecht, sie fin - den glei - ches Recht, der Kö - nig und der Knecht, sie fin - den glei - ches Recht; auch

can I brook de - lay; haste, haste, ye shades, a - way, a - way, haste, haste, ye
 gilt kein Zau - dern hier, drum eilt und fol - get mir, drum eilt, eilt, eilt und

shades, a - way, haste, haste, — haste, haste, ye shades, a - way! nor can I brook de - lay, haste,
 fol - get mir, drum ei - - - - - let, eilt und fol - get mir! es gilt kein Zau - dern hier, drum

haste, ye shades, a - way, nor
eilt und fol - get mir, es
can I brook de - lay, nor
gilt kein Zau - dern hier, es
can I brook de - lay, haste, haste, ye shades, a - way,
gilt kein Zau - dern hier, drum eilt und fol - get, eilt,

haste, haste,
drum eilt,
ye shades,
drum eilt,
a - way,
eilt, eilt
a - way, ye shades,
und fol - get, fol -

a - way, haste, haste,
- get mir, drum eilt, ye shades, a - way,
und fol - get mir.

Da Capo.

ritard.

Chorus in Pluto's Palace.

*Chor in Pluto's Palast.**Larghetto.*

Oboe I. II.

Violino I.

Violino II.

Viola.

Bassons.

(CANTO.)

(ALTO.)

(TENORE.)

(BASSO.)

(Tutti Bassi.)

Pianoforte.

Thrice hap - py who in life ex - cel, who in life — ex - cel, hence doom'd in Plu - to's
 O glück - lich wer, im Le - ben gross, wer, im Le - ben gross, in Plu - to's Reich, in

Thrice hap - py who in life ex - cel, hence doom'd in
 O glück - lich wer, im Le - ben gross, in Plu - to's

Thrice hap - py who in life ex - cel, hence doom'd in
 O glück - lich wer, im Le - ben gross, in Plu - to's

Thrice hap - py who in life ex - cel, hence doom'd in
 O glück - lich wer, im Le - ben gross, in Plu - to's

courts, in Plu - to's courts to dwell, thrice hap - py who in life ex - cel, hence
 Plu - to's Reich er - wirbt sein Loos, o glück - lich wer, in im Le - ben - gross, in

Plu - to's courts to dwell, thrice hap - py who in life ex - cel, hence,
 Reich er - wirbt sein Loos, o glück - lich wer, in im Le - ben - gross, 2

Plu - to's courts to dwell, thrice hap - py who in life ex - cel, who in life ex - cel,
 Reich er - wirbt sein Loos, o glücklich wer, im Le - ben gross, wer, im Le - ben - gross,

Plu - to's courts to dwell, thrice hap - py who in life ex - cel, hence
 Reich er - wirbt sein Loos, o glück - lich wer, in im Le - ben - gross, in

mp *mf*

doom'd in Plu - to's courts to dwell, where ye im mor - tal, im -
 Plu - to's Reich er - wirbt sein Loos, wo er die Schat - ten, die

hence doom'd in Plu - to's courts, in Plu - to's courts to dwell, where ye im - mor - tal, im -
 in Plu - to's Reich, in Plu - to's Reich er - wirbt sein Loos, wo er die Schat - ten, die

hence doom'd in Plu - to's courts, in Plu - to's courts to dwell, where ye im - mor -
 in Plu - to's Reich, in Plu - to's Reich er - wirbt sein Loos, wo er die Schat -

doom'd in Plu - to's courts to dwell, Loos,
 Plu - to's Reich er - wirbt sein Loos,

mp *mf*

- mor - tal mor. tals reign, now free from
 Schat - ten herrschend lenkt sor. row, free from pain,
 - tal mor. tals, im mortal mor. tals reign, now free from
 - ten, wo er die Schatten herrschend lenkt Er. den. lei - den, denkt,
 where ye im. mor. tal, im mortal mor. tals reign, now free from
 wo er die Schat. ten, die Schatten herrschend lenkt Er. den. lei - den, Er.

sor. row, free from pain, now free from pain, where ye im
 Er. den. lei - den, Er. den. lei - den denkt, wo er die
 now free from sor. row, now free from sor. row, free from pain, where ye im
 und nicht an Lei - den, und nicht an Er. den. lei - den denkt, wo er die
 free from pain, now free from sor. row, free from pain, where ye im
 den. lei - den, denkt, und nicht an Er. den. lei - den, Er. den. lei - den denkt, wo er die
 now free from sor. row, now free from pain, free from pain, now free from sor. row, free from pain, where ye im
 und nicht an Er. den. lei - den, denkt, nicht an Er. den. lei - den, Er. den. lei - den denkt, wo er die

musical score for the first system of a choral piece. It includes vocal staves and piano accompaniment. The lyrics are in German and English.

Lyrics (German):
 - mortal mor - tals reign,
 Schatten herr - schend lenkt
 - mortal mor - tals reign,
 Schatten herrschend lenkt
 - mortal mor - tals reign, now free from
 Schatten herr - schend lenkt und nicht an
 - mortal mor - tals reign, now free from
 Schatten herr - schend lenkt und nicht an

Lyrics (English):
 now free from
 und nicht an
 sor - row, free from pain,
 Er - den - lei - den, Er -
 free from pain,
 nicht an Er -
 now free from
 und nicht an
 sor - row, free from pain,
 Er - den - lei - den denkt, und nicht an

musical score for the second system of a choral piece. It includes vocal staves and piano accompaniment. The lyrics are in German and English.

Lyrics (German):
 sor - row, free from pain, now free from
 Er - den - lei - den denkt, und nicht an
 — now free from pain, now free from
 - den - lei - den denkt, und nicht an
 — now free from pain, now free from
 - den - lei - den denkt, und nicht an
 pain, now free from pain, now free from
 Er - den - lei - den denkt, und nicht an

Lyrics (English):
 sorrow, free from pain.
 Er - den - lei - den denkt.
 sorrow, free from pain.
 Er - den - lei - den denkt.
 sorrow, free from pain.
 Er - den - lei - den denkt.
 sorrow, free from pain.
 Er - den - lei - den denkt.

mp

H. W. A. B. R.

TO ALCESTE. *An ALCESTE.**Allegro, ma non troppo.*

Violino I.

Violino II.

Viola.

(TENORE.)

Mr. Lowe.

(Bassi.)

Pianoforte.

*Allegro moderato.**mf*

Eu joy—the sweet E-ly-sian grove, seat of plea-sure,
Trill freu-dig in E-ly-sium's Hain, Sitz der Lust und

seat — of love; plea_sure that can ne_ — ver cloy, love the source of end — less joy,
 Lie_ — be, ein — Lie_ — be die sich stets er_ — neüt, Lust die stets dich neu er_ — freut,

of end — less joy,
 dich neu er_ — freut!

En_joy — the sweet E_ — ly_ — sian grove,
 Tritt freu — dig ia — E_ — ly_ — sium's Hain,

seat of plea - sure, seat of love: love the source of end - less joy, of endless joy,
 Sitz der Lust und Lie - be, ein - Lust die stets dich neu er - freut, dich neu er - freut,

of endless joy, plea - sure that can ne - ver cloy, plea - sure that can ne - ver cloy,
 dich neu er - freut, Lie - be die sich stets er - neut, Lie - be die sich stets er - neut,

love the source of end - less joy, plea - sure that can ne - ver cloy, love the source of
 Lust die stets dich neu er - freut, Lie - be die sich stets er - neut, Lust die stets dich

e Bassons piano.

end-less joy,
neu er - freut,

p. Bassons col Basso.

Adagio.

love the source of end-less joy.
Lie-be die - sich stets er-neut.

ritard. *f, a tempo.*

Thus, thou un - pol - lut - ed shade, be thy roy - al vir - - tues paid;
 Dies, o Kind vom K^ö - nigs - thron, sei nun dei - - ner Tu - - gend Lohn;

thus, thou un - pol - lut - ed shade, be thy roy - al vir - - tues paid,
 dies, o Kind vom K^ö - nigs - thron, sei nun dei - - ner Tu - - gend Lohn,

be thy roy - al vir - tues,
 sei nun dei - - ner Tu - gend,

Adagio.

be thy roy - al vir - - tues paid.
 sei nun dei - ner Tu - - gend Loha.

ritard. *f, a tempo.*

En - Trill *Dal Segno.*

Si replica il Coro precedente

"Thrice happy"

pag. 48 - 49.

Song to Admetus. *Gesang an Admet.*

Andante larghetto.

The musical score is written for voice and piano. The vocal part consists of two staves, with the upper staff marked with a soprano 'S' and the lower staff with a bass 'B'. The piano accompaniment is shown at the bottom with grand staff notation. The lyrics are in English and German, with the English text in italics. The music is in 3/4 time, indicated by the '3' over the first measure.

Fan - cy, em - press of _____ the brain, and bring the choi - cest of _____ thy train to
Phan - ta - sie, nur du _____ al - lein kannst wie - gen ihn in Träu - - - me ein und

soothe the wi - dow'd mo - narch's pain! come Fan - cy, em - press of the brain, and
 lin - dern des Ver - lass - nen Pein; o Phan - ta - sie, nur du al - lein kanst

bring the choi - cest of thy train to soothe the wi - dow'd mo - narch's pain!
 wie - gen ihn in Träu - me ein und lin - dern des Ver - lass - nen Pein;

come o Fan - cy, em - press of the
 Phan - ta - sie, nur du al -

brain, and bring the choicest of thy train, and bring the choicest of thy train -
 lein, kannst wie-gen ihn in Träu-me ein, kannst wie-gen ihn in Träume ein -

to soothe the
 und lindern

wi-dow'd mo-narch's pain! come fan-cy, empress of the brain,
 des Ver-lass-nen Pein; o Phanta-sie, nur du al-lein

and bring the choicest of thy train, the choi - cest of thy train to soothe the wi - dow'd
 kannst wie - gen ihn in Träu - me ein, in Träu - me ein und lin - dern des Ver -

Adagio.

mo - narch's pain!
 - lass - nen Pein.

Let fair Al-ce-ste still dis-play her charms, as on the bri-dal day, let
 Dann er der Gat-tin freu'n sich mag, wie einst an sei-nem Hoch-zeits-tag, dann

fair Al-ce-ste still dis-play her charms, as on the bri-dal day, as on the bri-dal day,
 er der Gat-tin freu'n sich mag, wie einst an sei-nem Hochzeits-tag, an sei-nem Hochzeits-tag,

let fair Al-ce-ste still dis-play her charms, her charms,
 dann er der Gat-tin freu'n sich mag, wie einst, wie einst,

Adagio.

her charms, as on the bri - dal day.
wie einst an sei - nem Hoch - zeitstag.

Dal Segno.

B. (v. pag. 56.)

Allegro, ma non troppo.

Violino I. II.

Viola.

CALLIOPE.

(Bassi.)

Allegro moderato.

Pianoforte.

Come fan-cy, come fan-cy, come me, ihr Träume, ihr Träu-

Fan-cy, empress of the brain, Träume, o nur ihr allein, and bring the choicest of thy train, and bring the choicest ver-eint in still be glück-ten Reih'n, ver-eint in still be-

of thy train to soothe the widow'd monarch's pain, to soothe the widow'd monarch's pain, glück-ten Reih'n, könnt lin-dern des Ver-lass-nen Pein, könnt lin-dern des Ver-lass-nen

pain, Pein, to soothe the widow'd monarch's pain! könnt lin-dern des Ver-lass-nen Pein.

Come Fan-cy,
Ihr Träume,

come fan-cy, em-press of the brain, and bring the choi-
ihr Träume, o nur ihr al-lein, ver-eint in still be-glück-

(p)

- cest of thy train, to soothe the wi-dow'd mo-narch's pain,
- ten Reikn, könnt lin- dern des Ver-lass-nen Pein,

5² (4)

to soothe the wi-dow'd mo- narch's pain, to soothe the mo- narch's pain;
könnst lin- dern des Ver- lass- nen Pein, des Ver-lass- nen Pein;

come fan-cy,
ihr Träume,

come fan-cy, em-press of the brain, and
ihr Träume, o nur ihr al-lein, in

p

bring thy choicest train, — and bring thy choicest train — to soothe the widow'd mo- narch's pain, — and
 still be-glückten Reih'n, — in still be-glückten Reih'n, könnt lin - dern des Ver - lass - nen Pein, — in

bring thy choicest train
 still be-glückten Reih'n, *tr.* *Adagio.*
 to soothe the wi - dow'd mo - narch's pain.
 könnt lin - dern des Ver - lass - nen Pein.

tr. *tr.* *tr.* *tr.*

Close by his side in mi - nie pride let
In ih - rem Arm, be - freit von Harm, er

(p)

fair Al - ce - ste still dis - play her charms
dann der Gat - tin freu'n sich mag, freu'n.

as on the bri - dal day, as on the bri - dal day, let fair Al - ce - ste still dis -
wie einst am Hochzeitstag, an sei - nem Hoch - zeitstag, er dann der Gat - tin freu'n sich

Adagio.

- play her charms as on the bri - dal day, as on the bri - dal day.
mag, wie einst an sei - nem Hochzeits - tag, an sei - nem Hoch - zeits - tag.

(tr)

Da Capo.

SYMPHONY

before and during the entry of ALCIDES.
(Während derselben tritt Alcides auf.)

Violino I.
 Oboe I. II.
 Violino II.
 Viola.
 ATTENDANT.
Begleiter.
 (Tenore.)
 Bassi.

Maestoso.

Pianoforte.

2. *Accomp. senza Hautb.*

He comes, he ri - ses from be - low, with glorious conquest on his brow.
 Er kommt, ent - steigt der Un - ter - welt, im Sie - ge strahlt der star - ke Held.

CHORUS.

Allegro.

Tromba I. II.

Oboe I. II.

Violino I.

Violino II.

Viola.

CANTO.

ALTO.

TENORE.

BASSO.

Continuo.

Allegro moderato.

Pianoforte.

cresc.

f

All hail, all hail,
 O Glück, o Heil,
 All hail, all hail,
 O Glück, o Heil,

thou mighty son of Jove, thou mighty son of Jove! how great thy pow'r! how great thy
 du mächt'ger Göt-ter- sohn, du mächt'ger Göt-ter- sohn! o welch ein Freund! wie gross der
 thou mighty son of Jove, thou mighty son of Jove! how great thy pow'r! how great thy
 du mächt'ger Göt-ter- sohn, du mächt'ger Göt-ter- sohn! o welch ein Freund! wie gross der

love! how great thy pow'r, how great thy love, how great thy pow'r, how great thy
 Lohn! o welch ein Freund, wie gross der Lohn, o welch ein Freund, wie gross der
 love! how great thy pow'r, how great thy love, how great thy pow'r, how great thy
 Lohn! o welch ein Freund, wie gross der Lohn, o welch ein Freund, wie gross der

love! all hail, all hail, thou mighty son of Jove, thou mighty son of
 Lohn! o Glück, o Heil, du mächt'ger Göt-ter- sohn, du mächt'ger Göt-ter-

love! all hail, all hail, thou mighty son of Jove, thou mighty son of
 Lohn! o Glück, o Heil, du mächt'ger Göt-ter- sohn, du mächt'ger Göt-ter-

Jove! how great thy pow'r, how great thy love, how great thy pow'r, how great thy
 - sohn! o welch ein Freund, wie gross der Lohn, o welch ein Freund, o welch ein

Jove! how great thy pow'r, how great thy love, how great thy pow'r, how great thy
 - sohn! o welch ein Freund, wie gross der Lohn, o welch ein Freund, o welch ein

pow'r, how great thy love! Fiends, Fu-ries,
 Freund, wie gross der Lohn! Geister, Fu-rien,
 pow'r, how great thy love! Fiends, Fu-ries,
 Freund, wie gross der Lohn! Geister, Fu-rien,

6

Gods, all, Fiends, Fu-ries, Gods, all, all, all, all
 Götter, al-le, Geister, Fu-rien, Götter, al-le, al-le, al-le
 Gods, all, Fiends, Fu-ries, Gods, all, all, all, all
 Götter, al-le, Geister, Fu-rien, Götter, al-le, al-le, al-le

7 7 7 7 7 7

yield to thee,
 wei - chen dir,
 yield to thee,
 wei - chen dir,

Fiends, Fu - ries yield to thee, Gods, all
 Geister, Fu - rien wei - chen dir, Götter, al - le
 Fiends, Fu - ries yield to thee, Gods, all
 Geister, Fu - rien wei - chen dir, Götter, al - le

yield to thee, and Death hath set his cap - tive free, and Death hath set his
 wei - chen dir, und selbst der Tod lüsst sei - ne Beu - te hier, der Tod lüsst sei - ne
 yield to thee, and Death hath set his cap - tive free, and Death hath set his
 wei - chen dir, und selbst der Tod lüsst sei - ne Beu - te hier, der Tod lüsst sei - ne

cap - tive free. All hail, all hail,
 Beu - te hier. O Glück, o Heil,
 cap - tive free. All hail, all hail,
 Beu - te hier. O Glück, o Heil,

thou mighty son of Jove, thou mighty son of Jove! how great thy pow'r! how great thy
 du mächt'ger Göt-ter- sohn, du mächt'ger Göt-ter- sohn! o welch ein Freund! wie gross der
 thou mighty son of Jove, thou mighty son of Jove! how great thy pow'r! how great thy
 du mächt'ger Göt-ter- sohn, du mächt'ger Göt-ter- sohn! o welch ein Freund! wie gross der

7^a

love! how great thy pow'r, how great thy love, how great thy pow'r, how great thy
 Lohn! o welch ein Freund, wie gross der Lohn, o welch ein Freund, wie gross der
 love! how great thy pow'r, how great thy love, how great thy pow'r, how great thy
 Lohn! o welch ein Freund, wie gross der Lohn, o welch ein Freund, wie gross der

love, how great thy pow'r, how great thy love!
Lohn, o welch ein Freund, wie gross der Lohn!

love, how great thy pow'r, how great thy love!
Lohn, o welch ein Freund, wie gross der Lohn!

mf

Oboe I. II. *Larghetto.*

Bassons.

Violino I. *piano.*

Violino II.

Viola.

Bassi. *piano.*

Pianoforte. *Larghetto.*
p *cresc.*

mezzo forte.

un poco più forte.

un poco più forte.

mf

This musical score page, numbered 76, features a piano and orchestra arrangement. The piano part is written for four staves (treble and bass clefs on both sides), and the orchestra part is written for five staves (three woodwinds and two strings). The key signature is one sharp (F#), and the time signature is 2/4. The score is divided into two systems. The first system begins with a forte dynamic and a tempo marking of 'forte assai'. The second system continues the musical development. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'forte' and 'ff'.

forte. *forte assai.*

forte.

forte.

f *ff*

This page of a musical score, numbered 77, contains four systems of staves. The notation is complex, featuring numerous triplets, slurs, and dynamic markings such as *sf* (sforzando) and *f* (forte). The score is written in a key with one sharp (F#) and a 3/4 time signature. The first system includes a large slur over the first two measures. The second system features a *sf* marking. The third system includes a *f* marking. The fourth system concludes with a double bar line and repeat signs. The notation is dense and intricate, typical of a 19th-century manuscript.

Dal Segno.
(pag. 76.)

APOLLO.
 (Tenore.)

Mr. Lowe.

From high O - lym - pus' top, the seat of God, de - scend A - pol - lo
 Es stei - get vom O - lymp, dem Göt - ter - sitz, her - ab A - pol - lo

Pianof.

and his tuneful choir, with all their sportive train, to ce - le - brate thy great and gen'rous triumph, son of Jove,
 mit dem Mu - sen - chor und all der fro - hen Schaar, o He - rakles, zu fei - ern dei - nen ed - len grossen Sieg,

and hail Ad - me - tus with his happy bride. Sing ye, ye shepherds, sing, and tread the ground in ma - zy
 und zu be - grüssen Ad - met und sei - ne Braut. Singt denn, ihr Hir - ten, singt und stampft den Grund in bun - ten

dan - ces, and let shouts of joy re - turn in e - cho from the vaulted sky.
 Tän - zen, dass die tol - le Lust laut wi - der hal - le vom ge - wöl - b - ten Him - mel.

Larghetto.

(Bassi.)

Tune your harps, all ye Nine, to the loud - sound - ing lays, while the glad na - tions
 Stimm' die Harf, Mu - sen - schaar, und sing' laut Preis - ge - sang! fro - hes Volk, brin - ge

Pianoforte.

join in the great vic - tor's praise! Sing his praise, sing his pow'r, that in this joy - ful
 dar dem Sie - ger Lob und Dank! Hel - den muth, Hel - den macht rühmt laut und ü - ber

hour bless'd our mo - narch's arms with the fair in all her charms; sing his praise. sing his
 all, die zu - rück ge - bracht un - serm Kö - nig sein Ge - mahl; Hel - den muth, Hel - den

pow'r, that in this joy - ful hour bless'd our mo - narch's arms with the fair in all her charms.
 - macht rühmt laut und ü - ber all, die zu - rück ge - bracht un - serm Kö - nig - sein - Ge mahl.

(Segue il Ballo.)

*Ballo primo.**Un peu lentement.*

Violino I. II.
 Oboe I. II.
 Violino III,
 e Viola.

Bassi.

Pianoforte.

BALLI.
L'ultimo Ballò.

Violino I.
Oboe I. II.

Violino II,
e Viola.

Bassi.

Pianoforte.

entra il Coro ultimo.

CHORUS.

(Trombe la seconda volta.)

8

Tromba I. II.

Oboe I. II.
Violino I.

Violino II.

Viola.

CANTO.

Tri - umph, thou son of Jove, tri - umph, hap - py pair, in
Glück - lich, du Göt - ter - sohn! glück - lich Paar vom Kö - nigs -

ALTO.

Tri - umph, thou son of Jove, tri - umph, hap - py pair, in
Glück - lich, du Göt - ter - sohn! glück - lich Paar vom Kö - nigs -

TENORE.

Tri - umph, thou son of Jove, tri - umph, hap - py pair, in
Glück - lich, du Göt - ter - sohn! glück - lich Paar vom Kö - nigs -

BASSO.

Tri - umph, thou son of Jove, tri - umph, hap - py pair, in
Glück - lich, du Göt - ter - sohn! glück - lich Paar vom Kö - nigs -

Continuo.

Pianoforte.

love! tri - umph, glo - rious son of Jove, tri - umph, hap - py pair, in love!
- thron! glück - lich, heh - rer Göt - ter - sohn! glück - lich Paar vom Kö - nigs - thron!

love! tri - umph, glo - rious son of Jove, tri - umph, hap - py pair, in love!
- thron! glück - lich, heh - rer Göt - ter - sohn! glück - lich Paar vom Kö - nigs - thron!

love! tri - umph, glo - rious son of Jove, tri - umph, hap - py pair, in love!
- thron! glück - lich, heh - rer Göt - ter - sohn! glück - lich Paar vom Kö - nigs - thron!

love! tri - umph, glo - rious son of Jove, tri - umph, hap - py pair, in love!
- thron! glück - lich, heh - rer Göt - ter - sohn! glück - lich Paar vom Kö - nigs - thron!

Val - our's prize, vir - tue's claim, val - our's prize, vir - tue's claim, end - less
 Tu - gend - preis! Hel - den - thum! Tu - gend - preis! Hel - den - thum! ew' - ge

Val - our's prize, vir - tue's claim, val - our's prize, vir - tue's claim, end - less
 Tu - gend - preis! Hel - den - thum! Tu - gend - preis! Hel - den - thum! ew' - ge

Val - our's prize, vir - tue's claim, val - our's prize, vir - tue's claim, end - less
 Tu - gend - preis! Hel - den - thum! Tu - gend - preis! Hel - den - thum! ew' - ge

Val - our's prize, vir - tue's claim, val - our's prize, vir - tue's claim, end - less
 Tu - gend - preis! Hel - den - thum! Tu - gend - preis! Hel - den - thum! ew' - ge

love, e - ter - nal fame, end - less love, e - ter - nal fame! val - our's prize, vir - tue's
 Lie - be, ew' - ger Ruhm, ew' - ge Lie - be, ew' - ger Ruhm! Tu - gend - preis! Hel - den

love, e - ter - nal fame! val - our's prize, vir - tue's
 Lie - be, ew' - ger Ruhm! Tu - gend - preis! Hel - den

love, e - ter - nal fame! val - our's prize, vir - tue's
 Lie - be, ew' - ger Ruhm! Tu - gend - preis! Hel - den

love, e - ter - nal fame, end - less love, e - ter - nal fame! val - our's prize, vir - tue's
 Lie - be, ew' - ger Ruhm, ew' - ge Lie - be, ew' - ger Ruhm! Tu - gend - preis! Hel - den

The musical score is written for a vocal ensemble of four voices (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The key signature is D major (two sharps) and the time signature is 4/4. The score is divided into two systems. The first system contains the vocal parts and the piano accompaniment. The vocal parts have the following lyrics: "claim, end - less love, e - ter - nal fame. - thum! ew' - ge Lie - be, ew' - ger Ruhm." The piano accompaniment features a melody in the right hand and a bass line in the left hand. The second system continues the vocal parts and the piano accompaniment. The piano part includes a section marked "senza Oboe." and a section marked "mp". The score concludes with a double bar line.

claim, end - less love, e - ter - nal fame.
- thum! ew' - ge Lie - be, ew' - ger Ruhm.

claim, end - less love, e - ter - nal fame.
- thum! ew' - ge Lie - be, ew' - ger Ruhm.

claim, end - less love, e - ter - nal fame.
- thum! ew' - ge Lie - be, ew' - ger Ruhm.

claim, end - less love, e - ter - nal fame.
- thum! ew' - ge Lie - be, ew' - ger Ruhm.

senza Oboe.

mp

FINIS.

APPENDIX.

I.

*A Song for Miss Young.**Andante.*

(Violini.)

SYRENE.

(Bassi.)

The musical score is written for three parts: Violini (Violins), SYRENE (Soprano), and Bassi (Bass). The tempo is marked *Andante*. The key signature has one flat (B-flat), and the time signature is 3/4. The score consists of five systems of music. The first system shows the beginning of the piece with a trill (tr) in the Violini part. The second system includes the lyrics "The tis bids me hith_er" in the Bassi part. The third system includes the lyrics "fly, bids me hith_er fly, The tis bids me hith_er fly" in the Bassi part. The fourth system includes the lyrics "with this trea_sure of the main, em_blem of the cir cling joy" in the Bassi part. The fifth system includes the lyrics "that shall crown thy bliss_ful reign," in the Bassi part. The score features various musical notations including notes, rests, trills, and dynamic markings such as *p* (piano).



thy bliss-ful reign.

This system shows the first staff of music. The vocal line begins with a half note G4, followed by a half note A4, and then a half note B4. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a half-note pattern in the left hand. The lyrics "thy bliss-ful reign." are written below the vocal line.



Thetis bids me hither fly, bids me hither

This system continues the musical score. The vocal line features a trill (tr) on the note G4. The piano accompaniment continues with the same eighth-note pattern. The lyrics "Thetis bids me hither fly, bids me hither" are written below the vocal line.



fly, Thetis bids me hith-er fly, bids me hither fly with this

This system continues the musical score. The vocal line begins with a half note G4, followed by a half note A4, and then a half note B4. The piano accompaniment continues with the same eighth-note pattern. The lyrics "fly, Thetis bids me hith-er fly, bids me hither fly with this" are written below the vocal line.



trea-sure of the main, with this trea-sure of the main,

This system continues the musical score. The vocal line begins with a half note G4, followed by a half note A4, and then a half note B4. The piano accompaniment continues with the same eighth-note pattern. The lyrics "trea-sure of the main, with this trea-sure of the main," are written below the vocal line.



em-blem of the cir-cling joy

This system continues the musical score. The vocal line begins with a half note G4, followed by a half note A4, and then a half note B4. The piano accompaniment continues with the same eighth-note pattern. The lyrics "em-blem of the cir-cling joy" are written below the vocal line.



that shall crown, shall crown thy bliss-ful reign,

This system continues the musical score. The vocal line begins with a half note G4, followed by a half note A4, and then a half note B4. The piano accompaniment continues with the same eighth-note pattern. The lyrics "that shall crown, shall crown thy bliss-ful reign," are written below the vocal line.



— that shall crown,

This system continues the musical score. The vocal line begins with a half note G4, followed by a half note A4, and then a half note B4. The piano accompaniment continues with the same eighth-note pattern. The lyrics "— that shall crown," are written below the vocal line.

that shall crown thy bliss-ful reign.

6 6

II.

Andante.
mezzo piano.

Traversa.

V. 1.

V. 2.

[?]

Bassi.

First system of musical notation, measures 1-3. It features a treble and bass staff with a key signature of one sharp (F#). The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests. A first ending bracket labeled "1st" is present in the second measure.

Second system of musical notation, measures 4-7. It includes vocal lines and piano accompaniment. The piano part features a "pian" dynamic marking. The vocal line includes the lyrics: "the [The] lea - ve Hon - ours of the field, be - fore the boi - strous".

Third system of musical notation, measures 8-11. It continues the vocal and piano parts. The piano part features a "pian" dynamic marking. The vocal line includes the lyrics: "dri - ring wind in gid - dy dis - si - pa - tion".

ALCESTE.

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SOLI & CHORUS.		Triumph Hymen in the pair..... <i>Jauchzt dem Paare froh und laut.</i>	—
SOPRANO SOLO & CHORUS.		Still caressing and caress'd..... <i>Lieb' um Liebe, Herz um Herz.</i>	14
TENORE.	Aria.	Ye swift minutes as ye fly..... <i>Flüchtige Stunden, die ihr eilt.</i>	20
CHORUS.		O bless, ye powers above..... <i>O segne, hohe Macht.</i>	26
Calliope. SOPRANO.	Aria.	Gentle Morpheus, son of night.... { A 30 { B 35 <i>Edler Morpheus, komm heraus.</i>	
Charon. BASSO.	Aria.	Ye fleeting shades, I come..... <i>Ihr flücht'gen Schatten dort.</i>	40
CHORUS.		Thrice happy who in life excel..... <i>O glücklich wer, im Leben gross.</i>	46
TENORE.	Aria.	Enjoy the sweet Elysian grove..... <i>Tritt freudig in Elysium's Hain.</i>	50
Calliope. SOPRANO.	Aria.	Come Fancy, empress of the brain... A..... 56 <i>O Phantasie, nur du allein.</i>	
"		Come Fancy, empress of the brain... B..... 61 <i>Ihr Träume, o nur ihr allein.</i>	
	SINFONIA.....		66
TENORE.	Recit.	He comes, he rises from below..... <i>Er kommt, entsteigt der Unterwelt.</i>	67
CHORUS.		All hail, thou mighty son of Jove!..... <i>O Glück, o Heil, du mächt'ger Göttersohn!</i>	—
	SINFONIA.....		75
Apollo. TENORE.	Recit.	From high Olympus' top, the seat of God..... <i>Es steigt vom Olymp, dem Göttersitz.</i>	78
	Aria.	Tune your harps, all ye Nine..... <i>Stimm' die Harf', Musenschaar,</i>	—
Ballo primo.....			79
L'ultimo Ballo.....			80
CHORUS.		Triumph, thou glorious son of Jove..... <i>Glücklich, du hürer Göttersohn!</i>	81

Appendix.

I. <i>Pyrene</i> .	<i>Acia</i> .	Thetis bids me hither fly.....	84
II. [?]	"	The leavy honours of the field.....	87



G. F. Händel's Werke,

für die Deutsche Händelgesellschaft herausgegeben von Friedrich Chrysander.

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XXII.	Esther. Zweite Bearbeitung (1732).	41	12	XVII.	Admeto.	73	9
XXVII.	Geburtstagsode für Königin Anna.	46 ^a	6	XIV.	Agrippina.	57	9
XXIV.	Gelegenheits-Oratorium.	43	15	IX.	Alcina.	86	12
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XXVI.	Jephtha.	44	18	XXI.	Arianna.	83	10
XXIII.	Joseph.	42	18	XXI.	Ariodante.	85	12
VI.	Josua.	17	15	XXII.	Arminio.	89	10
	<small>Chorstimmen, Clavierausz. u. Text bei Rieter-Biedermann.</small>			XXII.	Atalanta.	87	10
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XVIII.	Resurrezione.	39	9	XXIII.	Giustino.	88	10
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	<small>Chorstimmen, Clavierausz. u. Text bei Rieter-Biedermann.</small>			XVI.	Rodelinda.	70	10
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XIII.	3 Te Deum (in D, B und A dur).	37	12				
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Verlagsbuchhandlung von Wilhelm Engelmann in Leipzig,

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